



**Literacy Design  
Collaborative**

# Author Study: Kate Chopin

by Kimba J. Rael

This module draws from a National Endowment for the Humanities unit plan for Kate Chopin's *The Awakening* and blends this focus with additional study of three of Chopin's short stories: "The Story of an Hour," "Desiree's Child," and "The Storm." Through the study of one author, students will explore the ways in which authors use characters to shape themes for larger social and political commentary. Additionally, students will relate other literary elements and movements to Chopin's work including setting, dialect, literary realism, and literary criticism. This module follows previous work over the year using different critical lenses as a culminating activity in the spring.

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GRADES

**11 - 12**

DISCIPLINE

 **ELA**

COURSE

**Any**

# Section 1: What Task?

## Teaching Task

### Task Template 21 - Informational or Explanatory

How does Chopin use character development to shape themes for larger political and social commentary? After reading "The Awakening", "The Story of an Hour", "Desiree's Child" and "The Storm", write article in which you analyze character development specifically in relation to other characters in the text and generally in relation to social and political context , providing examples to clarify your analysis.

D 3

What conclusions or implications can you draw?

D 8

Include bibliography or works cited.

## Common Core State Standards

### College and Career Readiness Anchor Standards for Reading

CCR.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCR.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCR.R.4

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCR.R.10

Read and comprehend complex literary and informational texts independently and proficiently.

## ***College and Career Readiness Anchor Standards for Writing***

**CCR.W.2**

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

**CCR.W.4**

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**CCR.W.5**

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**CCR.W.9**

Draw evidence from literary or informational texts to support analysis, reflection, and research.

**CCR.W.10**

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

## ***Additional Standards***

### ***Colorado***

#### ***Colorado Academic Standards for Reading, Writing and Communicating***

**CO**

Analyze literary components (e.g., tone, symbolism, irony, extended metaphor, satire, hyperbole) to interpret theme

**CO**

Analyze how literary components affect meaning

**CO**

Explain the relationships among elements of literature: characters, plot, setting, tone, point of view, and theme

**CO**

Examine the ways in which works of literature are related to the issues and themes of their historical periods

**CO**

Evaluate the influence of historical context on the form, style, and point of view of a written work

**CO**

Analyze and relate a literary work to source documents of its literary period or to critical perspectives

**CO**

Interpret and synthesize themes across multiple literary texts, providing support for interpretations

## ***Texts***

- 🔗 **Desiree's Baby**
- 🔗 **The Story of an Hour**
- 🔗 **The Storm**
- 🔗 **The Awakening**

**LDC Student Work Rubric - Informational or Explanatory**

|                              | Not Yet   | Approaches Expectations  | Meets Expectations   | Advanced   |
|------------------------------|---|--|--|--|
|                              | 1   | 2  | 3  | 4  |
| <b>Focus</b>                 | Attempts to address prompt, but lacks focus or is off-task.   | Addresses prompt appropriately, but with a weak or uneven focus.   | Addresses prompt appropriately and maintains a clear, steady focus.<br>D: Addresses additional demands sufficiently.   | Addresses all aspects of prompt appropriately and maintains a strongly developed focus. D: Addresses additional demands with thoroughness and makes a connection to controlling idea.  |
| <b>Controlling Idea</b>      | Attempts to establish a claim, but lacks a clear purpose.   | Establishes a controlling idea with a general purpose.   | Establishes a controlling idea with a clear purpose maintained throughout the response.  | Establishes a strong controlling idea with a clear purpose maintained throughout the response.   |
| <b>Reading/Research</b>      | Attempts to present information in response to the prompt, but lacks connections or relevance to the purpose of the prompt.                               | Presents information from reading materials relevant to the purpose of the prompt with minor lapses in accuracy or completeness.   | Presents information from reading materials relevant to the prompt with accuracy and sufficient detail.  | Accurately presents information relevant to all parts of the prompt with effective selection of sources and details from reading materials.  |
| <b>Development</b>           | Attempts to provide details in response to the prompt, including retelling, but lacks sufficient development or relevancy.                                | Presents appropriate details to support the focus and controlling idea.  | Presents appropriate and sufficient details to support the focus and controlling idea.   | Presents thorough and detailed information to strongly support the focus and controlling idea.   |
| <b>Organization</b>          | Attempts to organize ideas, but lacks control of structure.   | Uses an appropriate organizational structure to address the specific requirements of the prompt, with some lapses in coherence or awkward use of the organizational structure.             | Maintains an appropriate organizational structure to address the specific requirements of the prompt.  | Maintains an organizational structure that intentionally and effectively enhances the presentation of information as required by the specific prompt.  |
| <b>Conventions</b>           | Attempts to demonstrate standard English conventions, but lacks cohesion and control of grammar, usage, and mechanics. Sources are used without citation. | Demonstrates an uneven command of standard English conventions and cohesion. Uses language and tone with some inaccurate, inappropriate, or uneven features. Inconsistently cites sources. | Demonstrates a command of standard English conventions and cohesion, with few errors. Response includes language and tone appropriate to the audience, purpose, and specific requirements of the prompt. Cites sources using an appropriate format with only minor errors. | Demonstrates and maintains a well-developed command of standard English conventions and cohesion, with few errors. Response includes language and tone consistently appropriate to the audience, purpose, and specific requirements of the prompt. Consistently cites sources using an appropriate format. |
| <b>Content Understanding</b> | Attempts to include disciplinary content in explanations, but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.      | Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.  | Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.   | Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.  |

## ***Background for Students***

As we conclude our exploration of critical lenses, we will embark upon an author study of Kate Chopin. Through the study of one author, we will explore the ways in which authors use characters to shape themes for larger social and political commentary. Additionally, we will relate other literary elements and movements to Chopin's work including setting, dialect, literary realism, and literary criticism.

## ***Extension***

Not provided

## *Section 2: What Skills?*

### ***Preparing for the Task***

**TASK AND RUBRIC ANALYSIS > TASK ANALYSIS:** Ability to understand and explain the task's prompt and rubric.

### ***Reading Process***

**ACTIVE READING > ESSENTIAL VOCABULARY:** Ability to identify and master terms essential to understanding a text.

**READING FOR LITERARY DEVICES:** Ability to identify and evaluate the effect of authors' choices for setting, character development, and other literary elements.

**CLOSE READING:** Ability to closely read chunked sections of text multiple times for deepening understandings.

**ANALYZING TEXT:** Explain the influence of historical context on the form, style, and point of view of a written work.

**FUNCTIONAL LANGUAGE ANALYSIS:** Ability to evaluate the construction of meaning through syntax, grammar, and word choice; specifically: experiential, interpersonal, and textual meanings.

### ***Transition to Writing***

**BRIDGING DISCUSSION:** Discuss how two or more texts from the same period treat similar themes or topics.

### ***Writing Process***

**THESIS:** Ability to establish a thesis.

**DRAFT DEVELOPMENT:** Ability to construct an initial draft with an emerging line of thought and structure and make clarifying warrants, connections and provide supportive textual examples as evidence.

**PEER EDITING AND REVISION:** Ability to proofread a peer's writing and make meaningful revision suggestions for a piece to make it more effective and substantiated.

**FINAL DRAFT:** Ability to submit final piece that meets expectations.


## Section 3: What Instruction?

| PACING                        | SKILL AND DEFINITION   | PRODUCT AND PROMPT  | SCORING GUIDE   | INSTRUCTIONAL STRATEGIES  |
|-------------------------------|--|---|---|---|
| <b>Preparing for the Task</b> |  |   |   |   |
| 15 mins                       | <b>TASK AND RUBRIC ANALYSIS &gt; TASK ANALYSIS:</b> Ability to understand and explain the task's prompt and rubric.      | <b>NOTES</b><br>Working with the person next to you, describe the key elements you will be reading for while studying the texts of Kate Chopin? | No Scoring  | <ul style="list-style-type: none"> <li>• Present the task to students.</li> <li>• Have students think, pair, share to report out the key elements we will investigate while working on the module.</li> <li>• Take group notes as a recorder on the board.</li> <li>• Have students write key elements on a bookmark for the novella.</li> </ul>  |
| <b>Reading Process</b>        |  |   |   |   |
| Not provided                  | <b>ACTIVE READING &gt; ESSENTIAL VOCABULARY:</b> Ability to identify and master terms essential to understanding a text. | <b>VOCABULARY LIST</b><br>Create a list of words we define and the context clues associated with each one (including page numbers)              | no scoring: formative only; however, will be measured with examples on an assessment at the end of the reading portion of the module. | <b>**This is on-going throughout the reading process</b> <ul style="list-style-type: none"> <li>• Prior to all reading sections, the teacher will select key academic words that are critical to understanding the text.</li> <li>• Teacher will introduce each word and ask students to work in pairs to identify contextual information to assist in identifying the meaning of the word. Students will share to context clues with the class. This process will continue with at minimum 1-2 words each day.</li> <li>• Word selection should be based upon student need and academic (tier 2) options.</li> </ul> |



| PACING  | SKILL AND DEFINITION  | PRODUCT AND PROMPT  | SCORING GUIDE   | INSTRUCTIONAL STRATEGIES  |
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| 50 mins | <p><b>READING FOR LITERARY DEVICES:</b></p> <p>Ability to identify and evaluate the effect of authors' choices for setting, character development, and other literary elements.</p> | <p><b>SHORT CONSTRUCTED RESPONSE</b></p> <p>Short reflective entry for each text:</p> <p>In what ways do Chopin's texts reflect attributes of literary realism, local color, and/or regionalism? What effects do these choices have on meaning and aesthetics? How does the setting and culture of each text work as an important component of each protagonist's transformation?</p> | <p>Answers questions with supporting textual evidence from each text that demonstrates understanding of the literary device under study (setting, regionalisms, dialect, and character development)</p> | <p>For the Awakening, follow the EDSITEment lesson 2:Chopin, Realism, and Local Color in late 19th Century America</p> <ul style="list-style-type: none"> <li>Have students visit one or more of the following sites (you might break them into groups to work on different sites), which detail aspects of Realism, Local Color, and Regionalism:</li> <li>Realism in American Literature, 1860-1890, a resource available through Literary resources on the Net from EDSITEment-reviewed Internet Public Library Regionalism and Local Color Fiction, 1865-1895, a resource available through Literary resources on the Net from EDSITEment-reviewed Internet Public Library American Realism, from EDSITEment-reviewed American Collection, which has an extensive definition of the literary movement.</li> <li>Introduction to Literature in the American South (via Documenting the American South), particularly the section on Local Color, which lists the following as the "primary subject matter of this fictional movement":             <ul style="list-style-type: none"> <li>Peculiarities of speech</li> <li>quaint local customs</li> <li>distinctive modes of thought</li> <li>and stories about human nature</li> </ul> </li> </ul> <p>This section draws from the Encyclopedia of Southern Culture edited by Charles Reagan Wilson and William Ferris. Copyright (c) 1989 by the University of North Carolina Press, which is used by permission by Documenting the American South. The Regionalism section of Introduction to Literature in the American South has a particularly poignant description of the rise of local color and regionalist literature: The South played a major role in the local color movement that followed the Civil War. Although the beginning of the movement is usually dated from the first publication in the Overland Monthly in 1868 of Bret Harte's stories of California mining camps, a disproportionate number of contributors of local color stories to national magazines were southerners. The genesis of the local color movement was not surprising. The outcome of the Civil War signified the victory of nationalism over regional interests. With the increasing move toward urbanization and industrialization following the war and the concurrent diminishing of regional differences, it is not surprising that there was a developing nostalgia for remaining regional differences. Local color writing, which was regionally, and often rurally, based and usually took the form of short stories intended for mass consumption, met a need for stories about simpler times and faraway places.</p> <p>This section draws from the Encyclopedia of Southern Culture edited by Charles Reagan Wilson and William Ferris. Copyright (c) 1989 by the University of North Carolina Press, which is used by permission by Documenting the American South. Historical and Literary Contexts, through EDSITEment resource Scribbling Women (while this is ostensibly about Chopin's story "At the 'Cadian Ball," the background</p> |


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|        |                      |                    |               | <p>information</p> <ul style="list-style-type: none"> <li>Students should research the attributes of realism, local color, and/or regionalism.</li> <li>Working in groups (group size as appropriate for class size), students should find a passage in the novel that exhibits one or more aspects of these styles.</li> <li>Students should list why the passage reflects realism, local color, or regionalism; they should read the passage closely, giving detailed evidence.</li> <li>Each group should present their passage and their findings while the instructor lists the passages and their attributes on the board. At the end of the class activity, several passages from the novel will be available for further discussion.</li> <li>Teachers might want to lead the class through an example of the exercise using one passage (perhaps selected from one below). In this case, the teacher would lead a class analysis first, and then establish groups to perform the activity on their own.</li> <li>Possible questions to explore as students encounter different passages may include: How is the setting of the novel described? What are some unique features of the setting? What are some attributes of Creole culture or behavior that are foreign to Edna or exclude her? What is Edna's background—how is she different? How did the setting and culture create the environment that allowed for Edna's "awakening" while also condemning the choices that she made? Is there evidence of contradictory beliefs in the Creole culture that Chopin described? What does Madame Ratignolle mean when she says to Robert of Edna: "She is not one of us; she is not like us. She might make the unfortunate blunder of taking you seriously" (beginning of Chapter VIII; page 64 Penguin Classics edition)? How is Edna different? What instances are there where Edna's "outsider" role affects or hinders her participation in Creole society?</li> </ul> <p><b>Selected Passages:</b> The following passages are only a few of many that students might examine in context of realism, local color, or regionalism.</p> <p>Edna is a Protestant from Kentucky, and her "outsider" status in the predominantly Catholic, Creole society that she finds herself in helps illuminate the Creole culture in Louisiana. Chapter IV—especially the last few paragraphs—speaks specifically to some of the cultural differences Edna encounters, including an "entire absence of prudery," reconciled "with a lofty chastity which in the Creole women seems to be inborn and unmistakable."</p> <p>In Chapter V, Edna, "with excessive naïveté," proposes that she might "make Alphonse jealous"—a statement that amuses the Creoles in her presence, who know "the Creole husband is never jealous." These statements are embedded in a discussion of Robert's affections towards Edna, who knows that "he had often spoken words of love to Madame Ratignolle, without any thought of being</p> |

| PACING  | SKILL AND DEFINITION | PRODUCT AND PROMPT | SCORING GUIDE | INSTRUCTIONAL STRATEGIES   |
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|   |                      |                    |               | <p>taken seriously. Edna knows that she "had not assumed a similar role toward herself. It would have been unacceptable and annoying."</p> <p>Note that Edna's "awakening" starts in Chapter VI—"A certain light was beginning to dawn dimly within her—the light which, showing the way, forbids it." In what way does the local culture both allow and forbid her awakening? How does the region play a role in Edna's transformation?</p> <p>Chapter VII has several significant passages, including Edna's recollection of her life in Kentucky and how she met and married her husband. This passage about Leónce—which begins (if searching via an e-text) "Her marriage to Leónce Pontellier was purely an accident"—is wonderful for exploring the reaction of Realism to the dangers of Sentimentalism. Edna's sweeping passion for Leónce (and his for her) is later cooled by realities: "She grew fond of her husband, realizing with some unaccountable satisfaction that no trace of passion or excessive and fictitious warmth colored her affection, thereby threatening its dissolution." Chopin is not only commenting on Edna and Leónce's relationship—she is also attacking sentimentalist literature that preceded the move towards realism.</p> <p>More details about sentimentalist literature can be found under the "Types: Sentimentalism" section of The Early American Novel: Introductory Notes, a resource available through Literary Resources on the Net from EDSITEMent-reviewed Internet Public Library.</p> <p>Similar activities should be constructed for each of the short story texts.</p> <ul style="list-style-type: none"><li>● Pacing is noted for each individual text; since there are 4 texts this will take 4 class periods.</li></ul> |
| Additional Attachments:<br><br> Edsitement Lesson Plan |                      |                    |               |  |

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| 45 mins | <p><b>CLOSE READING:</b><br/>Ability to closely read chunked sections of text multiple times for deepening understandings.</p> | <p><b>SHORT CONSTRUCTED RESPONSE</b></p> <p>For "The Awakening": Analyze Edna Pontellier's character development specifically in relation to other characters in the novella and generally in relation to women's roles in 19th-century America (from EDSITEment Lesson 3)</p> <p>For "The Story of an Hour": Underline 5 phrases that you feel are significant to the text as whole. Then discuss: What is the setting? What choices does the author make in regards to the setting? What effect do these choices have on interpretation? Is there an epiphany? What words does the author use to accentuate this?</p> <p>For "The Storm": What language choices does the author make to connect elements of the setting to the character's changes in the text?</p> <p>For "Désirée's Baby": How is language used to represent stereotypes of character and social beliefs/concerns of the period?</p> | <ul style="list-style-type: none"> <li>Character Chart is completed using textually supported entries for each element (textual support could also come from research into context)</li> <li>Response following discussion re: "The Story of an Hour" cites specific language from the text to support interpretations of setting, theme, and the use of epiphany.</li> <li>No scoring for other texts: based upon literature discussions that draw from paired discussions of re-reading of texts.</li> </ul> | <p>From the EDSITEment page Lesson 3 for The Awakening: Activity 1. Kate Chopin's Characters</p> <p>Students will track other characters in the novel, charting their relationship to Edna Pontellier. Chopin uses Edna's relationships to others to help explain what roles she does not want to fall into—an 'old maid' like Mademoiselle Reisz, a 'perfect mother' like Madame Ratignolle, a mistress to Alcee Arobin, and so on.</p> <p>Using one of the following e-text versions of <i>The Awakening</i>, students can perform a search using some of the names in order to better find passages specific to the characters they are examining. Two e-texts are available for use:</p> <ul style="list-style-type: none"> <li>The Awakening available through the Library of Southern Literature (via Documenting the American South)</li> <li>The Awakening made available by UVA's E-Text Center, a resource available through EDSITEment-approved Center for Liberal Arts <ul style="list-style-type: none"> <li>Note: if using this edition to run searches, select the option "The Entire Work" so that the searches are not limited by chapter]</li> </ul> </li> </ul> <p>[Technical Instructions: In a web browser, you perform a text search by selecting the Edit menu, then selecting Find, then typing or pasting the search term into the box] Instructions: Use the following table (by printing out this page), or download the "Activity 1. Kate Chopin's Characters" PDF file or an online MarcoPolo interactive (requires Flash).</p> <p>In the "description of character" column, note specific attributes of that character as described in The Awakening. In the second column, describe their relationship to Edna—what role do they serve in her life? How are the two characters alike or different? In the third column, explain what the character does—what is their role in society? Can they be classified as a "type" of person? What is their social status? Table for character descriptions:</p> <ul style="list-style-type: none"> <li>Character Name;</li> <li>Description of Character (who they are as a person)</li> <li>Relationship to Edna? (who they are in relation to Edna)</li> <li>Role, job, or place in society? (who they are in society)</li> <li>Madame Ratignolle</li> <li>Mademoiselle Reisz</li> <li>Mariequita</li> <li>(see Chapter 12)</li> <li>"lady in black"</li> <li>Madame Lebrun</li> <li>"the lovers" (young couple)</li> <li>Quadroon Nurse</li> </ul> <p>Using the chart, students will profile the characters by writing down specific details about the various women characters in the text. How are the characters in these</p> |

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|        |                      |                    |               | <p>scenes portrayed in the text. What is their social status? Students should describe the characters' beliefs (especially about the role of women in society) or place in society as they can best deduce by the evidence. If they had to choose one or two words to describe that character's "type," what would those words be?</p> <p>After students fill out the chart, they should—either in groups or as an entire class—compare the various characters' status, situation, and choices in life to that of Edna Pontellier. Is this lifestyle appropriate to the kind of life Edna wants to lead? Why or why not? In other words, how does the presence of the female character show a path that Edna could pursue, and what might some reasons be that Edna does not follow that path? How do the following male characters help establish Edna's options in life? Does her relationship with any of them push her towards becoming like one of the other women in the list?</p> <ul style="list-style-type: none"><li>• Léonce Pontellier (Edna's husband)</li><li>• Raoul and Etienne Pontellier (Edna's children)</li><li>• Robert Lebrun</li><li>• Alcée Arobin</li></ul> <p>Discussions will occur in small groups, pairs, or discussion seminars in which student discuss passages they locate and the importance of each to the text. These will occur for each short story. The prompt questions will be used to stimulate deeper exploration of the text, but many text dependent questions will arise from delving into the rationale and word choice of the phrases selected by the students.</p> <p>Each text, when being discussed, will first be analyzed by students for 5 passages to underline that are significant to the piece as a whole. Students will then share their findings in small groups or pairings. Then, each group will select 1-2 significant moments and 1-2 moments they question or feel uncertain about. These will be shared out with the larger group and discussed for textual evidence and substantiation.</p> <p>This conversation will be supported by a written evaluation of conclusions that are drawn by individual students following the discussion. This culminating writing can occur either in class or as homework.</p> <p>The questions provided in the prompt are a mere sample of possible text dependent questions that could be used to stimulate close reading.</p> <p>Note on Pacing: 4-6 class periods (1-2 for each text)</p> |

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| 1 hr and 30 mins | <b>ANALYZING TEXT:</b><br>Explain the influence of historical context on the form, style, and point of view of a written work. | <b>SHORT CONSTRUCTED RESPONSE</b><br>How does <i>The Awakening</i> speak to the roles of women and the conventions of literature at the end of the 19th century? | Presentations and notes are accurate according to the information. The short constructed response will make at least three connections between the context and the events in the text. | <p>Taken directly from the EDSITEment unit: Activity 1. Chopin in Context</p> <p>The following information is useful for introducing and contextualizing the novel for students. The teacher may want to use these resources as the stage for a web research exercise, allowing some students to research aspects of Chopin's life, her environs and culture influences. Alternatively, the teacher might introduce the activities below with a brief lecture, drawing from the following resources.</p> <p>Introducing Kate Chopin:</p> <ul style="list-style-type: none"> <li>Chronology of her life with EDSITEment resource <i>Kate Chopin: A Re-Awakening About Kate Chopin</i>, via <i>Documenting the American South</i> Biography of Kate Chopin through EDSITEment resource <i>Scribbling Women</i> (free registration required)</li> <li>Geography: A map of Louisiana (circa 1895) is available via EDSITEment-reviewed <i>American Memory Project</i>. <i>American Authors on the Web</i>, via EDSITEment-reviewed <i>Center for the Liberal Arts</i>, links to Dr. Ewell's Kate Chopin page, which has several images of Chopin, as well as the setting she wrote about—Grand Isle. (Note: the images include a hurricane map—in 1893 a large hurricane swept through that region.)</li> <li>EDSITEment-reviewed <i>Xpeditions</i> has a map of Louisiana available. Grand Isle (not labeled on the map) is almost due South of New Orleans, on the Gulf Coast. <i>Yahoo Maps</i>, available via EDSITEment-reviewed resource <i>Internet Public Library</i>, has a map of Grand Isle (use the zoom feature to get a broader context of its location).</li> </ul> <p>Creoles:<br/>Chopin's novel, while universal in its themes, depends heavily on Louisiana Creole culture for its effect.</p> <ul style="list-style-type: none"> <li>French Creoles in Louisiana: <i>An American Tale</i>, curriculum developed by Harriet J. Bauman for the Yale-New Haven Teachers Institute, has a great deal of useful information about Creole culture, available through <i>Domestic Goddesses: AKA Scribbling Women</i> (a link from EDSITEment-reviewed <i>Kate Chopin: A Re-Awakening</i>).</li> <li>The <i>Encyclopedia of Cajun Culture</i>, available through EDSITEment-reviewed <i>Internet Public Library</i>, has brief essays on a variety of relevant topics, including the meaning of Creole and Cajun.</li> </ul> <p>Students may wish to compare Chopin's representation of Creole culture with George Cable's <i>Who Are the Creoles?</i>, which was published in 1883 (and available through the <i>American Memory Project</i>). Cable's article is lengthy, but the first few pages provide some description of Louisiana, and images (engravings) of old New Orleans and other sites are interspersed throughout the remainder of the article (which deals predominantly with</p> |

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|   |  |  |  | <p>the history of the Creole language. This article extends from page 384 to page 398. The introduction and Section VII: "What is a Creole?" (which begins on page 395) serves as perhaps the most useful for reference or review.</p> <p>Following the EDSITEment lesson, students will share the knowledge they gained through mini-presentations done in a "stations" format in which students will rotate through the presentation stations and take notes on various aspects.</p> <p>Partners will then return to their group and share the notes gathered.</p> <p>Students will then complete a short constructed response to connect the context with events and characters from the novel</p>   |
| 1 hr  | <p><b>FUNCTIONAL LANGUAGE ANALYSIS:</b> Ability to evaluate the construction of meaning through syntax, grammar, and word choice; specifically: experiential, interpersonal, and textual meanings.</p> | <p><b>NOTES AND ANNOTATIONS</b></p> <p>Students will take notes and make annotations on text</p> | <p>No scoring at this time. This is the first time it is introduced, so it is only informal to determine readiness of depth of evaluation.</p> | <p>As a class, the teacher will read and think aloud through the excerpt from T. Powell (2009) regarding the Africanist presence in <i>The Awakening</i> (see attached).</p> <p>Students will build of of the Anti-canon (See attached article) work of Huckleberry Finn to determine hidden ideologies in the language of text.</p> <p>Students will then take notes through direct instruction about the principles of Functional Language Analysis (Fang and Schlepppegrell, 2008.)</p> <p>Students will then evaluate the grammar of a section of <i>The Awakening</i> or "Desiree's Baby" for positioning of the subject, particularly the use of grammar in creating "metaphysical condensation" (qtd in Powell, 276). Students will analyze the text to locate additional examples particularly in the undiscussed text, "Desiree's Baby."</p> |
| <p>Additional Attachments:</p> <p> <b>Powell Article</b></p> |  |  |  |   |
| <b>Transition to Writing</b>  |  |  |  |   |



| PACING                 | SKILL AND DEFINITION   | PRODUCT AND PROMPT  | SCORING GUIDE  | INSTRUCTIONAL STRATEGIES  |
|------------------------|--|---|--|---|
| 1 hr                   | <b>BRIDGING DISCUSSION:</b> Discuss how two or more texts from the same period treat similar themes or topics.   | <b>NOTES</b><br>How do two or more texts from the same period treat similar topics?   | Scoring based upon relevance and substantiation of ideas if scoring is used.   | <p>Students will lead Socratic seminar discussion of the text in which students develop their own text-based questions following a similar line of thought as the prompt.</p> <p>Students will work on text-based questions in the class prior.</p> <p>This will be followed by a gallery walk in which students respond to the following posted around the room: social commentary, gender lens, social class lens, realism, political commentary. (One strategy to possibly use is to not allow any verbal communication during the gallery walk process, only written communication. This can also be done using a site like Edmodo or Blogger for facilitating the conversation with various postings for the students to respond to.)</p> <p>Students will be asked to relate the topic to any or all of the texts under study by Kate Chopin.</p> <p>The idea is to informally assess the students ability to make connections on their own between the texts and the larger ideas under study.</p> |
| <b>Writing Process</b> |  |   |  |   |
| 25 mins                | <b>THESIS:</b> Ability to establish a thesis.  | <b>POSITION STATEMENT</b><br>Write 1-3 sentence thesis statement which establishes the focus and purpose of your work.  | <ul style="list-style-type: none"> <li>• Writes a concise summary statement or draft opening that:</li> <li>• Provides direct answer to main prompt.</li> <li>• Establishes claim or position for the paper.</li> <li>• Identifies key points that support development of argument.</li> </ul> | <p>Students will develop a thesis statement as homework.</p> <p>During class, students will all write their thesis statements on the board/walls and use a gallery walk technique in which they read and comment for revision on each others' thesis statements.</p> <p>Students will then revise their individual thesis statements for effectiveness.</p>   |
| 1 hr                   | <b>DRAFT DEVELOPMENT:</b><br>Ability to construct an initial draft with an emerging line of thought and structure and make clarifying warrants, connections and provide supportive textual examples as evidence. | <b>INITIAL DRAFT</b><br>Write an initial draft complete with opening, development of warrants, connections within and amongst texts, and utilize supportive and relevant textual evidence." Cite as necessary | <ul style="list-style-type: none"> <li>• Provides complete draft with all parts.</li> <li>• Supports the stated position with clarifying warrants, evidence, and citations in each section.</li> </ul>   | <p>Have students develop an initial outline, which includes specific textual passages as support. (prior to class)</p> <p>Using a writer's workshop model, have each student orally walk-through their argument to develop and articulate understandings prior to writing.</p>  |



| PACING | SKILL AND DEFINITION  | PRODUCT AND PROMPT  | SCORING GUIDE   | INSTRUCTIONAL STRATEGIES  |
|--------|---|---|---|---|
| 1 hr   | <b>PEER EDITING AND REVISION:</b> Ability to proofread a peer's writing and make meaningful revision suggestions for a piece to make it more effective and substantiated. | <b>PEER EDITING</b><br>Edit a classmate's draft according to the peer editing form <b>Peer Editing Form</b> | All areas of the peer editing form are responded to and comments written. Following revisions, student provides draft free from distracting errors. | Review elements of peer editing form.<br><br>Students will use the remainder of class to review a peer's paper according to the peer editing form |
| 5 mins | <b>FINAL DRAFT:</b> Ability to submit final piece that meets expectations.  | <b>FINAL PRODUCT</b><br>Submit final product that meets expectations  | LDC Rubric  | Not Provided  |

## Instructional Resources

No resources specified

## *Section 4: What Results?*

### ***Student Work Samples***

No resources specified

### ***Teacher Reflection***

Not provided